



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

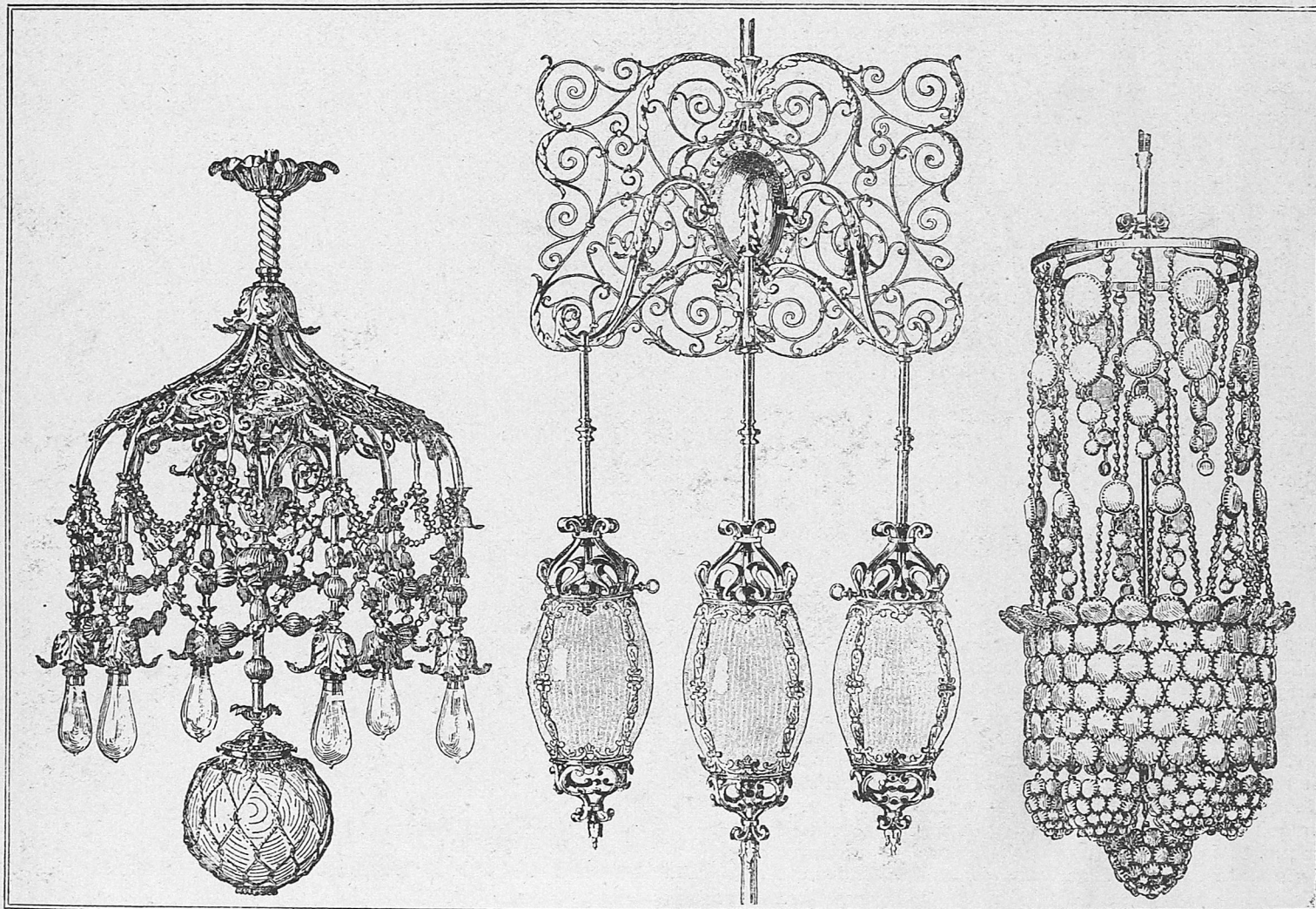
Now, the fireplace is the focus of decorative effect. In a high room, it should be tall, about five feet from the floor. If an arrangement can be made to carry the lines of the fireplace up to the ceiling by paneling and shelves, so much the better; but a very good and effective substitute is a piece of needlework, rich and soft in color, hung flat and even, not in folds, upon the wall, and extending from the mantelshelf nearly or quite up to the ceiling, as circumstances and proportion may dictate. Upon this background—which is much like the dossal of an altar—may be hung mirrors, small pictures, miniatures, or candle sconces; while it makes an admirable backing for the china, brass, or silver candlesticks that naturally adorn the mantelpiece.

For the hearth itself, the prettiest arrangement, I think, is the open hearth lined with tiles. A basket-grate is placed in the middle and when lit its heat is reflected off the tiles into the room; this makes a bright and cheery-looking hearth, and is a pleasant arrangement even in summer.

The observing traveler in Japan is astonished at the magnitude and beauty of the metalwork he finds throughout the country. Everyone has heard of the fine swords which rival the Damascus blades and of the beautiful guards and armaments which decorate them, but the great number of articles of household utility which are made of brass, bronze and iron are comparatively unknown.

For instance, the *hibachis*, or braziers, over which the Niponese boil water for their perpetual tea-drinking, or warm their stiffened fingers in winter, are artistic in shape and most beautifully decorated with chasing, engraving or gilded.

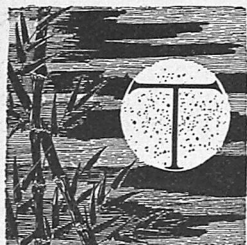
From the severely simple, perfectly plain, unadorned surface of those used in the celebrated *cha-no-yu*, or tea ceremony, to the elaborately-wrought and inlaid ones, there is an infinite variety in shape and ornamentation. The bronze *hibachis* show fine effects obtained by casting and chasing; clouds, waves and small landscapes sometimes appear; an-



AMERICAN ART METAL WORK. DESIGNS FOR ELECTROLIERS BY EDWARD S. CALDWELL.

### JAPANESE METALWORK.

BY LAURA B. STARR.



THE best authorities state that the processes employed for the enrichment of metalwork in Japan are more numerous than in any other country, and in the case of small objects metalwork is carried to a perfection unknown to any other people. Damascening, chasing, inlaying, hammering and combining metals are means by which they achieve effects, as well as by the careful use of "textures," but repoussé work has been practised with magnificent results.

other good effect is wrought by well-designed alternation and symmetrical arrangement.

To own a fine *hibachi* is the desire of every housekeeper in Japan, and, to gratify this ambition, many a sacrifice is made. In riding through the streets or country, one is continually surprised at seeing here and there a most exquisite work of art in a house where all else denotes small means, if not absolute poverty.

Next to the *hibachi*, if not before it, the tea-kettle is dear to the heart of the Japanese matron. The *tetsu-bin*, or cast-iron kettle, which is found in every Japanese home, is often more elaborately ornamented than any other utensil. The cover is frequently made of bronze, and sometimes the handle both inlaid with copper, gold or silver. Again, the handle may be a simple piece of hollow iron curved, either smooth or repoussé with designs. Oft-times handles are constructed of intricately wrought metal in imitation of woven rattan.

Frequently a kettle is decorated with a dragon jutting out from the side in full relief, with the head so arranged that the open mouth serves as a spout for pouring out the water.

sing when the water boils. These were made in Nambu, and only by one man, Dohachi. Many young Japanese have never heard of them, but all the old people know them and



JAPANESE ART METAL WORK AND EMBROIDERY.

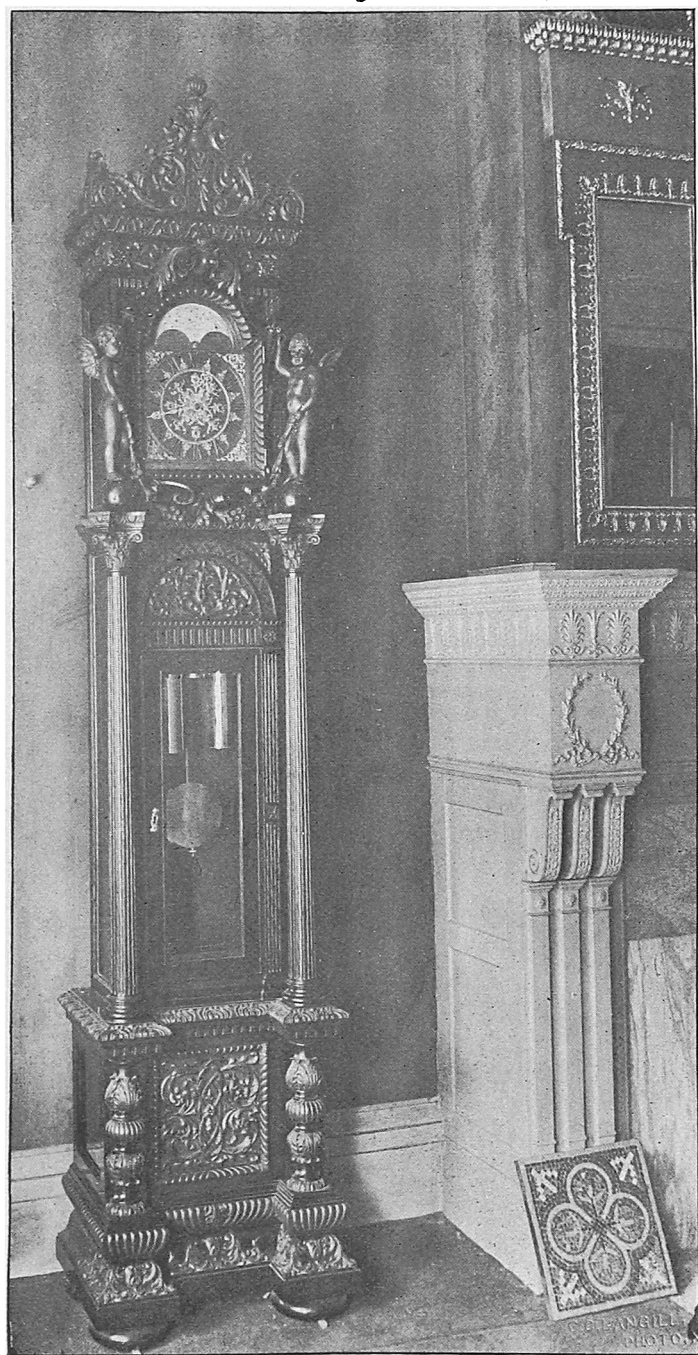
The cover is of copper and the handle damascened with silver.

One of the treasures of ancient times, which it is impossible now to find, is the *nambu no tetsuben*, or singing kettle. By some mechanical means the cover is made to dance and

are very pleased to tell about them, but so far my search for one has been fruitless.

The tea-set shown in the accompanying full-page illustration of Japanese art bronzes and embroideries is made of

silver bronze; the upper portion of each is of olive-tinted bronze, and the lower of solid hammered silver; charming plum blossoms gracefully entwine the bronze portions of the set. There is also shown a fish-shaped vase made of oxidized silver, which is a unique specimen of workmanship. The large bowl, with its trophy of colored plants and birds in relief, would seem to have been produced from the interior by some magical process, so true to nature do they appear. The vase itself is of rich old bronze, and the figures of bronze blended with gold and silver, producing an admirable and rich effect.



HALL CLOCK IN THE RENAISSANCE STYLE. EXECUTED BY C. A. HUTCHINGS.

The vase, displaying two crows in conflict, is of an olive-green color, whilst the birds, inlaid, are of a blue-black *shakudo*, the secret of which is known to but one house in Japan. It is beyond all praise.

The variety of shading in Japanese metalwork is a continual surprise and delight to the beholder. The Japanese have more nearly achieved the production of color harmony in metals than any other people; in many of their works we see gold, silver, copper, zinc, black metal, tea-urn bronze, green bronze and other metals and alloys brought together, and not only brought together, but so arranged that their colors are brightened by reflected lights, and brought into harmony by skilful juxtaposition.

If light is reflected from one sheet of copper to another many times it is intense red, if from one plaque of tin to another it becomes an earth-green, and, when all the effects produced by light, reflected by the various metals, is considered, we have open to us an infinite resource of polychromatic harmony.

Another point connected with Japanese metalwork is worthy of the most careful consideration, namely, the various textures given to metals: they seldom give any metal surface a bright polish—they prefer repose to glitter.

In working in silver the chrysanthemum is a favorite design. I saw a set of spoons manufactured for a naval officer which are superior to anything I have ever seen at home. There were twelve designs, each handle representing a different flower, beautifully wrought, while in each bowl was engraved a crest, the twelve representing twelve provinces, which, it is said, can be seen from a certain point on Fun-yama. With the *mon*, or crest of the province was used the flower which grows most prolific there.

One of the Japanese souvenir spoons—for the craze has reached even here—is made in the shape of the *samisen*, which is a musical instrument belonging to the guitar family, and which, when played upon, gives forth a sound that might be called the national wail, for the twanging of the *samisen* is heard every hour during the twenty-four.

The *Dai-Butsu*, or large Buddha, and the temple bells, are most marvellous pieces of bronze castings. Buddha is always represented as sitting on a lotus flower, sometimes with and sometimes without an aureole. He is seen as a teacher occasionally, but more often the face shows the incarnation of the blessed peacefulness of Nirvana.

The *Dai-Butsu* at Kamakura, although not so large as the one at Nara, is thought to be the most artistic. It is said that the eyes are of pure gold and that the knob on the forehead contains thirty pounds of silver.

The *tsuri-gane*, or hanging temple bells, are specimens of some of the best bronzework in the country. Many of them are made entirely of offerings from the people, who brought all their gold and silver treasures and laid them at the feet of the priests.

The majority of the bells, both large and small, are “decorated on the outside with Chinese proverbs and with *Len-nin*—angels in Nirvana, in rows of regular knobs. Usually several dragon-heads form the ears, on which they are hung very low, under a scaffold and roof in the temple court.

“They have no clappers, but are struck from the outside by a beam hanging and swinging from two ropes in a place which was raised up in the casting for this purpose.”

There is a sort of magic mirror in Japan which, while it reflects the sunlight on the wall, mirrors at the same time the raised figures on their backs, more or less distinctly. The peculiar property of these mirrors proceeds from the polishing, and is accidental, but can be easily produced. It is due to the unevenness in the convex arching which the reflecting surface receives in polishing, in consequence of the uneven pressure from the back, and is entirely independent of the chemical composition. Lately successful experiments have shown that mirrors can be made, not only of bronze and brass, but also of simple metals that will exhibit these magical properties in a like manner.

They are shown more beautifully than in the sunlight when a number of divergent rays fall on the mirror and are projected upon a white wall. In this way the forms of the figures and designs are seen sharply outlined in a bright light, while they are not to be found on the surface of the mirror.

#### HALL CLOCK IN THE RENAISSANCE STYLE.

THE hall clock shown on the present page has a mission of beauty in whatever position it may be placed. It is richly carved in the style of the Renaissance, the wood being deep-toned mahogany, and the dial of this particular clock is made of gold, the hands being of silver. It is fitted with a Westminster chime of bells, making it altogether a stately, most delightful and most useful piece of furniture. The casing was executed by Mr. C. A. Hutchings, the well-known decorator, of this city, who is to be congratulated on the success of his work.